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Grainger, Percy
Sea chanty settings

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G685S4
1916
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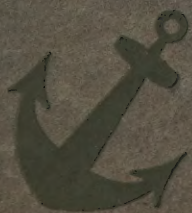
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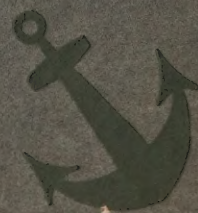
Sea Chanty Settings

NR 1. "One more day, my John."
Piano Solo

Price, 60 cents, net



G. SCHIRMER
NEW YORK



“ONE MORE DAY, MY JOHN”

SEA-CHANTY SETTINGS
by
Percy Aldridge Grainger

N^o 1. "ONE MORE DAY, MY JOHN"

(By kind permission of Mr. Charles Rosher, C. E., F. R. G. S.)

SEA-CHANTY

from the fine collection of Mr. Charles Rosher, C. E., F. R. G. S., painter, author and collector of sea-chanties; noted down from his singing by Percy Aldridge Grainger in London in 1906, and here set in the form of a

PRELIMINARY CANTER

for Piano

by

PERCY ALDRIDGE GRAINGER

short rambling prelude before
starting off to play

set fall of 1915, New York City

The chanty as sung by Mr. Rosher ran as follows:

FAIRLY SLOW

One more day, my John, one more day. O
rock and roll me o - ver, one more day.

I find it hard to make up my mind as to how far such chanties are of British, American or Negro origin. Maybe various influences are blended in them. It will be seen that the tail-piece (starting bar 17) is a free addition of my own, as well as several twiddles.

PERCY ALDRIDGE GRAINGER.

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"ONE MORE DAY, MY JOHN"

Sea-chanty

set for Piano in the form of a

Preliminary Canter

by

PERCY ALDRIDGE GRAINGER

N. B. This piece may be key-shifted (transposed) into any key so as to serve as a "preliminary canter" before any piece in any key.
All big stretches may be harped (played *arpeggio*) at will.

Lazy and dreamy, with a somewhat wafted far-away lilt.

M. M. ♩ = about 63

Before you begin to play, press down these 3 keys silently, catching their dampers with the sustaining pedal.

Hold the sustaining pedal down till the middle of bar 8.

The top notes very bright and glassy

Right hand

Left hand

Ped. ————— Ped.

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held by sustaining pedal

Right hand

Left hand

pp *mp* *pp* *mp* *f* *p*

p *p* *p* *p* *mf* *f*

pp *pp* *mp* *p*

ped. *ped.* *ped.* *ped.* *ped.*

held by sustaining pedal

Right hand

Left hand

f *mf* *mf* *mp* *p* *mp* *mp* *mp* *mp* *pp* *pp*

mf *mf* *pp* *pp* *pp* *pp*

mf *pp* *pp* *pp* *pp*

ped. *ped.* *ped.* *ped.* *ped.*

harplike

to the fore

harplike

(keep it pp)

held by sustaining pedal

Let sustaining pedal go

Right hand

mf

p

mf

p

mf

Linger slightly harplike

mf

mp

Left hand

mf

f

mf

mf harplike

mp

Ped.

The musical score for 'The Swan' is presented in two systems. The first system includes a tempo change instruction: 'In time again but slightly slower than 1st speed'. The right hand (RH) part begins with a treble clef and a key signature of three sharps (F#, C#, G#). It features a series of chords and single notes, with dynamic markings of *pp* (pianissimo) and *mp* (mezzo-piano). The left hand (LH) part begins with a bass clef and the same key signature. It features a series of chords and single notes, with dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo). The score is written for a piano and includes a variety of musical notations such as clefs, key signatures, time signatures, and dynamic markings.

The musical score for 'The Song of the Lark' by Debussy is presented in two systems. The first system shows the right hand (treble clef) and left hand (bass clef) parts. The right hand part begins with a 'p' dynamic and a 'harplike' articulation. The left hand part begins with a 'mp' dynamic and a 'harplike' articulation. The second system continues the piece, with the right hand part featuring a 'p' dynamic and a 'glassy' articulation. The left hand part features a 'p' dynamic and a 'richly' articulation. The score includes various dynamics such as 'p', 'mp', 'ppp', and 'pp', as well as articulations like 'harplike', 'glassy', 'richly', and 'to the fore'. The piece concludes with a 'ppp' dynamic and a 'Linger slightly' instruction.

In time again

Right
handLeft
hand

Musical score for "In time again". The piece is in 4/4 time. The right hand part begins with a treble clef and a key signature of three sharps (F#, C#, G#). It features dynamic markings of *mf*, *p*, *mp*, and *f*, along with the instruction "harplike". The left hand part begins with a bass clef and the same key signature. It features dynamic markings of *f*, *mf*, and *p*, along with the instruction "harplike". The score includes fingerings (1-5) and a sixteenth-note scale in the right hand. The piece concludes with a repeat sign and the word "Ted." written below the staff.

Tail-piece

Slightly slower

Musical score for "Tail-piece". The piece is in 4/4 time. The right hand part begins with a treble clef and a key signature of three sharps (F#, C#, G#). It features dynamic markings of *mf* and *p*, along with the instruction "feelingly". The left hand part begins with a bass clef and the same key signature. It features dynamic markings of *p*, *mp*, and *f*, along with the instruction "gently". The score includes fingerings (1-5) and a sixteenth-note scale in the left hand. The piece concludes with a repeat sign and the word "Ted." written below the staff.

Musical score for the final section. The piece is in 4/4 time. The right hand part begins with a treble clef and a key signature of three sharps (F#, C#, G#). It features dynamic markings of *p*, *mp*, *pp*, and *pppp*, along with the instruction "slow off". The left hand part begins with a bass clef and the same key signature. It features dynamic markings of *p*, *mp*, *pp*, and *pppp*, along with the instruction "slow off". The score includes fingerings (1-5) and a sixteenth-note scale in the left hand. The piece concludes with a repeat sign and the word "Ted." written below the staff.

Instrumental Compositions

by

PERCY ALDRIDGE GRAINGER

Published and imported by G. Schirmer, New York

PIANO PIECES

| | |
|--|------|
| Children's march. "Over the hills and far away" | .40 |
| Colonial song | 1.20 |
| Country gardens. English Morris dance tune, collected by Cecil J. Sharp | .75 |
| In a Nutshell. Suite | |
| Arrival platform humlet | .75 |
| Gay but wistful | .75 |
| Pastoral | 1.25 |
| "The Gum-Buckers" march | 1.25 |
| Irish tune from County Derry | .60 |
| Knight and shepherd's daughter | .65 |
| Lullaby from <i>Tribute to Foster</i> | 1.50 |
| Mock Morris (Concert version) | 1.20 |
| Mock Morris (Popular version) | 1.20 |
| Molly on the shore. Irish reel | 1.50 |
| My robin is to the greenwood gone (A ramble) | 1.20 |
| One more day, my John | .60 |
| Shepherd's hey. Morris dance | .75 |
| The Sussex mummer's Christmas carol | 1.20 |
| Walking tune | 1.20 |

TWO PIANOS—FOUR HANDS

| | |
|---|------|
| Children's march. "Over the hills and far away" | 2.00 |
| In a Nutshell. Suite for piano and orchestra. Orchestral piano solo part, with orchestra part arranged for a second piano in score | 2.50 |

PIANO QUARTET

| | |
|--|------|
| Clog dance. "Handel in the Strand" (Piano, violin, viola, and 'cello) | |
| Score | 1.50 |
| Each part | .30 |

TRIOS (PIANO, VIOLIN AND 'CELLO)

| | |
|---|------|
| Colonial song | |
| Score | 1.50 |
| Each part | .30 |
| Clog dance. "Handel in the Strand" | |
| Score | 1.50 |
| Each part | .30 |
| My robin is to the greenwood gone (A ramble) | |
| Score | 1.50 |
| Each part | .30 |

VIOLIN AND PIANO

| | |
|--|-----|
| Mock Morris. Complete | .60 |
| Molly on the shore. Complete | .90 |
| The Sussex mummer's Christmas carol | |
| British folk-music settings, No. 17. Arranged for 'cello or violin | .60 |

STRING ORCHESTRA

| | |
|---|------|
| Irish tune from County Derry. British folk-music settings, No. 15 | |
| Score | 1.50 |
| Each part | .30 |
| Mock Morris. For seven-part string orchestra | |
| Score and parts | 1.50 |
| Score | .75 |
| Each part | .20 |
| Molly on the shore. Irish reel for string orchestra. (A double-bass part has now been added) | |
| Score | 1.50 |
| Each part | .30 |

PIANO AND STRING ORCHESTRA

| | |
|---|------|
| Clog dance. "Handel in the Strand." For one or two pianos and string orchestra | |
| Score (Piano part) | 1.50 |
| String parts, each | .30 |

FULL ORCHESTRA

| | |
|---|------|
| Colonial song. 3 single strings (Violin, viola, 'cello) harp and orchestra | |
| Compressed full score | 3.00 |
| Each part | .30 |
| Molly on the shore | |
| Compressed full score | 3.00 |
| Each part | .30 |
| Shepherd's hey. Morris dance. British folk-music settings, No. 16 | |
| Score | 3.00 |
| Each part | .30 |

SYMPHONY ORCHESTRA

| | |
|--|-------|
| In a Nutshell. Suite for orchestra, piano and Deagan percussion instruments | |
| Score | 15.00 |
| Parts | 20.00 |
| Orchestral piano solo part | 2.50 |

THEATRE ORCHESTRA

| | |
|---|------|
| Colonial song. Play any or all of the band parts together with the arrangement for "Piano alone" | |
| Compressed full score | 1.80 |
| Each part | .30 |
| Piano alone | 1.20 |
| Mock Morris. Complete set (Including "Piano conductor" and "Violin solo conductor") | 2.00 |
| Molly on the shore. Complete set (Including "Piano conductor" and "Violin solo conductor") | 2.40 |

TWELVE INSTRUMENTS

| | |
|---|------|
| Shepherd's hey. British folk-music settings, No. 3. For 12 instruments | |
| Score | 1.50 |
| Each part | .30 |

TEN STRINGS

| | |
|--|------|
| Irish tune from County Derry. British folk-music settings, No. 15 | |
| Score | 1.50 |
| Each part | .30 |

OCTET

| | |
|--|------|
| My robin is to the greenwood gone (A ramble). | |
| Flute, English horn, and six strings | |
| Full score | 3.00 |
| Each part | .30 |

WIND QUINTET

| | |
|--|------|
| Walking tune. Flute, oboe, clarinet, horn and bassoon | |
| Score | 3.00 |
| Each part | .30 |

STRING SEXTET

| | |
|--------------------|------|
| Mock Morris | |
| Score | 1.50 |
| Each part | .30 |

STRING QUARTET

| | |
|---------------------------|------|
| Molly on the shore | |
| Score | 1.50 |
| Each part | .30 |

BAND

| | |
|---|------|
| Children's march. "Over the hills and far away." (Compendium, No. 29) | 3.00 |
| Augmented parts (Bass oboe, English horn, contra bassoon, bass saxophone, string bass, piano) | 1.50 |

All of above prices are net

Catalog of Percy Grainger's works gratis on request

3 East 43d St.

G. SCHIRMER

New York

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